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insipid young men, all of whom affect originality, while they are as much alike as a flock of geese. Two or three of the characters, of a stronger build than the rest, Helen Greyson and her teacher, Herman, especially, win the reader's sympathy, and lead him to wish that the novelist had invented a situation which would call out and develop their strength. But this he neglects to do. After tantalizing us with an Italian model who follows Herman to Boston, he drops her and makes a weak attempt to get the reader interested in the fate of one of the silliest of the "Pagans," a young artist of pessimistic proclivities. Some bits of description are very good, notably that of Herman's studio.

AUTREFOIS: TALES OF OLD NEW ORLEANS, by James A. Harrison (Cassell), gives us, from another point of view, glimpses of that pleasant, bright and careless life of Old New Orleans which Mr. Cable was one of the first to make us acquainted with. The present author is more "en rapport" with his subject. He has no prejudices, no theories, and contents himself with making agreeable pictures of the materials at his hand. The tales are numerous, and, in consequence, short; but each is finished as a short story should be; there is no sense of rudeness or incompleteness. One of the best is that of 'Sieu Cayetane and the foundling Aristide, whom he mistook for a tree-frog or a dish of Jombaleych become vocal in his inwards. Very good also is "Old Manzel" and her nephew Porphyrio, with his pink palms, "the only part of a Creole that is pink;" and "Aunt Annette," with its account of the doings of the club at Col Alto. Some of the tales wander far enough—too far we should say—from New Orleans. There is the fantastic Hindoo story of "The Hall of Tiger-skins," the weird "Story of an Urn," and "Izzet and Esmé," which begins in Stamboul, but happily brings the reader back to more wonderful and pleasant New Orleans.

COLORED STUDIES FOR ART STUDENTS.

ONE of the most urgent needs of amateurs and home decorators is a good supply of models for copying. As tastes are so diverse, it is not easy to meet this demand. Raphael Tuck & Sons, of London and New York, however, publish such an extensive series of designs for every variety of decorative work, as well as many pictures of landscape and figures, suitable for school use or for framing, and also for panel decorations, that almost every requirement is met. The appended notices of the publications of this firm will show just of what each series consists, and may help our readers in making out their orders. We will say here, that these publications are, in general, marked by an intelligent choice of subject, and clever and careful treatment on the part of the artist, and by a due attention to exact reproduction on the part of the publishers. We cannot, however, say so much for them all.

Monochrome Studies of Birds after Hector Giacomelli.—These are the long-tailed titmouse, the bearded titmouse, the linnet and a pair of bulfinches, on the first plate; several groups of parquets on the second, canaries on the third, kingfishers, black redstart and linnets on the fourth. The drawings are all lithographed in facsimile of India-ink wash and gouache, and are printed on grained paper. They are beautiful and accurate representations of the birds named, shown in life-like positions and attitudes. In several of the drawings a telling use has been made of Chinese white. The technique is bold and precise, and admirably adapted to be copied by students.

Four Figure Studies, by A. Saunders, are of fashionably dressed ladies, and include "Her First Season," "Prayer," "The Bridesmaid," and "Presented at Court." They are half-lengths, in light tones of blue, yellow and pink, and are about half life-size.

Floral Studies, by Bertha Maguire, come in two parts, with twelve beautifully colored drawings in each. The flowers are Japanese Anemones, Fuchsias, Malmaison Roses, Gloire de Dijon Roses, Sunflowers, Speckled Lilies, Catleya Mendelii, Odonoglossum (pink and white), Iris, China Asters, Guelder Rose, and Apple Blossom. The selection, it will be seen, has been very well made. The treatment is excellent and the grouping very picturesque.

Four Vignettes of the Seasons, by Albert Bowers, are large plates in monochrome, including "Spring," a pleasant landscape, with a stream and rustic bridge in the foreground; "Summer," a pond by a meadow with trees in full foliage; "Autumn," showing the edge of a wood with trees partly denuded of their leaves, and "Winter," a farm-yard under snow with sheep, and, in the distance, the spire of a village church.

Four Studies of Birds, by Lillian Abrahams, show half life-size figures of a purple stork standing among water-lilies and king-cups; a jabiru (an African wading-bird with white plumage), with spotted lilies; a pair of Indian fairy bluebirds perched on a branch of acacia, and a trio of bulfinches on a spray of hawthorn. These are of the proper size and shape for panel decorations, and the subjects are well chosen to be copied for that purpose. They are in colors boldly and harmoniously used.

Four Studies of Lake and Forest, painted by E. F. Du Val, are oblong in shape and in full color. The first, called "Midst Trees and Rushes," shows some old houses by a river brink, surrounded by tall trees. In the distance, the river makes a curve, and the opposite shore, high and wooded, is massed in shadow. A very picturesque subject broadly treated. The second plate is "A Wooded Solitude," with a broad river flowing through it. The trees are beginning to take on autumnal tints, and there are swans floating in the river. The third is "A Quiet Nook" farther up the same river, and the fourth, "The Swan's Retreat," still another river view, with quiet grassy banks and well-grown trees.

Six Studies of Bird-Groupings, by Henry Bright, show all in a row on long perches, many of our greatest favorites among song-birds. There are bulfinches and goldfinches, linnets and

robins, canaries and bluebirds, and several others, all highly colored and very attractive.

Six Monochrome Landscape Studies, by Albert Bowers. There are "A Summer Afternoon," an old house with picturesque chimneys, by a brook, with cattle in it; "Arundel," showing the castle at moonrise; "An Old Water-Mill," with shingled roof, and a boy seated on the bank of the mill-dam; "A Quiet Evening" by a pond, with an old farm-house on the opposite bank; "The Brook Mead," with sheep grazing, and "Under the Beeches" on a country road.

Treatment of Designs.

MOONLIGHT MARINE. BY A. ROSIER.

AN excellent effect may be obtained by enlarging this for an easel picture, or it may be reduced to any desired size for the decoration of a small article, such as a box-cover, or a portfolio, or a blotter. It may be painted on canvas, millboard, or a wooden panel, or on china, glass or on textile fabrics. Begin by drawing the line of the horizon, following this with a sketchy effect of the outlines of the principal clouds. Indicate also the position of the boats and figures in the foreground. Use a stick of charcoal sharpened to a point for drawing in these outlines, and be careful to place everything in correct proportion. The colors to be used for the upper part of the sky are a little ivory black, permanent blue or cobalt, madder lake and yellow ochre, adding burnt Sienna where the dark clouds about the moon are especially dark and warm in color. For the moon use light cadmium and silver white, adding a little ivory black in the shaded part. Where the sky becomes lighter toward the horizon, and meets the water, use madder lake, white, yellow ochre and a little ivory black. For the water use permanent blue, white, a little cadmium and raw umber; in the deeper touches add burnt Sienna and a little ivory black. The boats and men are almost in monochrome, with the exception of the touches of light occasionally seen. Paint them with bone brown, adding white, yellow ochre and burnt Sienna in the lighter parts, and in the deeper accents of shadow use ivory black and burnt Sienna. In painting the highest lights on water and men, use a small, flat-pointed sable brush, about No. 7. Where the moonlight is seen at the horizon, a very narrow flat bristle brush will be the best to use.

WATER-LILIES, BY FREDERICK DIELMAN.

THIS charming design may be painted on a wooden panel or on canvas, silk, or other light material. If copied exactly on canvas, the student will learn much from this simple and harmonious study. The following directions are given especially for oil painting, but with a little modification they may be applied by the clever amateur to other mediums, such as water-color, pastel, or tapestry:

After sketching in the lines of the table, vase, and general outlines of the water-lilies, begin by painting the background, using raw umber, yellow ochre, a little burnt Sienna, and a very little ivory black. For the table, use bone brown (or Vandyck brown) with white, yellow ochre, a little permanent blue; adding in the shadows burnt Sienna, and a little ivory black. Carefully notice the forms of the shadows and the darker touches where the bottom of the vase meets the table. In painting the vase, use for the local tone the same colors as those given for the background. Where the light touches of pale green-gray are seen, use white and a little yellow ochre, qualified by a very little ivory black, adding in the deeper touches a small quantity of burnt Sienna. The green bud and leaves seen through the glass and water should be painted while the local tone is still wet. For these use light cadmium, white, a little Antwerp blue, vermilion and ivory black. For the stems, use raw umber, light red and ivory black; adding yellow ochre and a little white in the high lights.

The white lilies are painted at first with a general tone of light, delicate gray, the high lights and deeper accents being added afterward. For the local tone of light gray, use white, yellow ochre, a little permanent blue, madder lake, and a very little ivory black. Paint the high lights with silver white qualified with the least touch of yellow ochre and ivory black. A touch, occasionally, of the pure white may be put on with a small pointed brush. For the yellow centres, use light cadmium and white shaded with raw umber and light red. In the shadows of the white lilies use the same colors given for the local tone, but in different proportions: less white and more madder lake, with raw umber.

The brushes needed are flat bristles; from one quarter to one inch wide, with two or three flat-pointed sables for fine lines and careful touches in finishing.

STUDY OF DAHLIAS IN OIL COLORS.

A SUITABLE background for this graceful study will be a tone of medium gray, rather cool in quality. The lower part is darker than the upper part of the panel, and an agreeable effect is obtained by suggesting shadows on the background, as if thrown by the flowers and stems.

The dahlias are warm and brilliant in color, the upper single ones being light yellowish red (or flame color), and the lower ones a rich deep crimson or maroon. Both have yellow centres, and the green leaves are of a medium shade of warm green, the young leaves being very light and yellow in quality.

Use for the background, white, a little ivory black, permanent blue, yellow ochre and light red, adding madder lake in the deeper shadows, with less white and yellow ochre. Paint the flame-colored dahlias with light red, white, madder lake and yellow ochre, qualified with a very little ivory black. In the deeper tones add burnt Sienna, using, of course, less of the lighter colors. For the yellow centres of the dahlias, use light cadmium,

white and a very little ivory black—just enough to prevent crudeness in the high lights. In the shadows add raw umber and burnt Sienna. The deep maroon-colored dahlias are painted with madder lake, ivory black and light red for the local tone. In the shadows substitute burnt Sienna for light red, and add a little more black.

Paint the green leaves with Antwerp blue, white, light-cadmium, ivory black and vermilion, adding burnt Sienna and raw umber for the shadows. The stems are a lighter green than the leaves; more white and cadmium, with very little blue, are used for these. The buds are also of a lighter tone of green, with small streaks of red shining between; these are painted with the colors given above.

This design would be very pretty painted on ground glass for a fire-screen; or it may be effectively placed on a panel of clear plate-glass, without a background. In both cases oil colors are used slightly mixed with turpentine.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

WATER-COLOR PAINTING.

SIR: As a constant reader, and one who has profited much by the instruction given in The Art Amateur, I was especially interested in reading L. S. Kellogg's instruction in the "dry process" of water coloring (this sounds rather paradoxical!) During my experience I have always used that process unless I wished to get a broad, soft effect rapidly. Then it is better to keep the paper moistened ahead of your work; but for flowers or small, definite objects the dry paper is best. I have also discovered that by using a soft, clean rag instead of blotting-paper, harsh edges can be softened while moist, and tints blended. I teach in this manner, and my water-color pupils succeed rapidly, and their work is effective.

JEAN KIRK, Bridgeton.

SUBSCRIBER, Germantown, Pa.—To mount the paper on the usual drawing-board the proceeding is as follows: A margin about half an inch wide is bent up on each of the edges of the paper, the sheet is then turned over, the back well wetted, and allowed to soak for a few moments, care being taken that it is kept equally moist all over. It is then to be turned again, so that the wet side may be next to the board. Strong paste must be applied to the edges, which are then to be rubbed down, the paper being at the same time drawn outward. The edges should be burnished with the handle of a knife, by which means the air is pressed out, and the proper adhesion is insured. The board should be placed horizontally while the paper dries, during which time it should be occasionally looked at; and if the blisters which naturally rise in consequence of the wetting do not seem to decrease, a few holes may be pricked in them with a needle, by which the air will escape. Should this plan, however, not prove successful, a sponge must be passed over the whole surface, moistening the paper especially toward the edges. Practice this on small sheets until you acquire the facility necessary for stretching larger ones.

Another way to stretch the paper is by means of a drawing-board with a shifting panel, which consists of a frame, into which the drawing-board fits rather loosely. [You can buy this board at F. Weber & Co.'s.] The paper is to be well wetted by passing a sponge over the back, and allowing it to soak for a few minutes. It is next placed over the board, which is then pressed into its place, and is secured by means of "rabbets" or ledges, which work in grooves in the inner edges of the frame. The edges of the paper, which have been folded round the board, are thus caught between it and the frame, and the surface when dry will be perfectly flat, and will become so after each wash of color.

TRANSFERRING TO A NEW CANVAS.

H., Brooklyn.—In transferring a painting to a new canvas, the operator begins by glueing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvas is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then, he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.

PAINTED BEDROOM DRAPERIES.

SIR: In thankfulness for the many benefits I have received from the perusal of your instructive pages, and as a slight return, I want to tell you, for the benefit of others, and, through you, Mrs. Wheeler, of my work last year on her own line of thought—unconsciously so though it was—as expressed in her conversations with "M. G. H."

Let me quote from the articles in The Art Amateur of May, June and July, which have given me courage to speak of my own efforts: "As a people we are impatient of slow methods—I had almost said incapable. We make haste to arrive at ends. . . . We do not appreciate the value of brains, time and labor, except they are associated with materials. As the principal cost is in the brains and labor, they do not care to pay for the application of these to cheap stuffs. This is a great pity, for in our own time there are so many artistic and at the same time cheap fabrics that

should beguile us. . . . This kind of work ought to appeal to American women not only on account of the cheapness of the fabrics and the broadness of the embroidery [painting in my case], which enables one to cover a large surface in a short time, but because, as I have said, we ought to have a certain national pride in doing what we can with our native products." In *The Art Amateur* for August, in describing an "Oriental Apartment," the writer says: "There is no attempt to disguise these cheap materials, which the handwork bestowed upon them renders dignified."

A year ago, having tried, on a small scale, painting on unbleached cheese muslin with oil paints thinned with oil and turpentine, for drapery in my own room, I was so pleased with the effect that I determined to fit the whole room with it. Material for curtains for three windows, two doorways (from which I had taken the doors to save space), bedspread, etc., was procured, and the work, which was always the greatest pleasure to me, was begun. For the door curtains I painted an all-over pattern of wild rose—branches, leaves, flowers and buds—within a border above the hem and up one side, adapted from two borders for curtains given in *The Art Amateur* of four years ago—designs, by the way, which, although simple, I have used with excellent effect in various ways. For the window curtains I used abutilon (the only design of the flower I have ever seen in the thousands for embroidery and decoration) at top and bottom, with a band of wild roses. For lambrequin, splasher and bedspread the same design. The bedspread has bands of wild rose along the edge of the bed, across the foot and head, below the pillows, and a broad diagonal band across the bed, the space on either side being dotted with rosebuds. For the pillow-shams I was forced to have them to preserve the uniformity—the conventional border again within the hem and a branch of wild rose in the centre. My room is charming. All these hangings are now in use for the second season. The door curtains have been washed, and although they have lost the creamy color of the unbleached muslin, they are still beautiful. The bleaching, I think, has been more from the sun and air than from the washing. I have come to regard this cheese muslin as the most beautiful material to paint on for drapery that I know—the coloring causing a semi-transparency on the creamy ground that has a delightful effect in the soft-graceful folds.

Of course the soft silks of the East are exquisite in their sheen, exquisite in themselves, but their cost forbids their use in most American homes; while this material, costing but very little, being easily cleaned, and having no gloss, the flowers look as if they were there by right, in their proper place as part of the fabric. The question has often been put, "How will they come from the laundry?" The material itself is not intended for hard usage, but two scarves—my first efforts—have been washed several times, having been in use for more than a year. The colors are still bright. I had begun to paint a mantel lambrequin like mine to send you and Mrs. Wheeler, that you might judge for yourselves if my enthusiasm was too great, but I finally decided that it would seem too presumptuous to do so.

I have had it in mind to send you this ever since my second year's use of my painted draperies began, and assured me that beauty was not the only good quality they might possess. Besides their serviceableness, there is their cheapness. The material cost less than two dollars, although it is enhanced, it is true, by what Mrs. Wheeler calls "the application of brains, time and labor." I have surrounded myself with beauty in my decorations, "even if I do say it that shouldn't."

"ALPHA," Sewickley.

REDECORATION OF A PARLOR.

SIR: Our parlor is fourteen by eighteen; height of ceiling, eleven feet. The walls are white, hard finish; the wood-work is white, and there is a white Italian marble mantel. Between the two north windows is a tall pier glass framed in walnut and gilt, with a cornice over the windows to match. There is a heavy velvet carpet with a light ground with a mixed floral design. The furniture is a medium shade of olive green, brocaded with a steel tone of the same color in satin finish. What can be done with the walls, ceiling and wood-work? Our idea is a pale cartridge paper for the walls, with frieze decorated in olive green and terracotta tints and the ceiling papered to correspond. Could not the mantel be draped with olive green and yellow? What color and of what material ought the long curtains to be, and must they necessarily be hung from a rod, or could the cornice be used? Is the cartridge paper used principally for halls and dining-rooms?

I. E. H., St. John's, Mich.

Tint the ceiling a rich "old ivory," and the cornice a darker shade of the same. Cover the wall with a warm red yellow shade of cartridge paper. You need no frieze. Paint the wood-work oak color, but do not "grain" it to imitate oak. The curtains may be of velours of a rich olive color; they can be hung from the cornice. Drape the mantel with olive and old gold. Cartridge paper is used in all rooms, but it is least adapted for the hall or dining-room, as it is easily soiled. There is an excellent kind of embossed cartridge paper, however, recently introduced, which is much less liable to soil. It is made by Fr. Beck & Co. (Seventh Avenue and 29th Street, New York), who would probably send samples on application.

FIXING CHARCOAL DRAWINGS.

F. H. B., Walla Walla, W. T.—The best and simplest way to fix crayon drawings is to spray the fixative through an atomizer. The most effectual contrivance of this kind is an arrangement of two small glass tubes, pointed at one end and joined with a hinge, so as to meet at a right angle, the two points touching each other. The longest tube is inserted in the bottle, and the other is placed in the mouth. A breath will spray the fixative

lightly over the paper and fix the drawing. The tubes can be bought of almost any dealer in artists' materials, at a cost of 25 cents. Your fixative must be of the best, however, to work well. Artists who are very careful about their drawings use only the "Fixatif Rouget," which is imported from Paris by all dealers. You must be careful not to place the atomizer too near the paper, as it would cause the charcoal or crayon to run down in streaks. You must also be careful not to stand too far off, as then the spray would fail to reach the paper. Before using a new atomizer, it is better to experiment on something unimportant, so as not to risk spoiling a good drawing.

PORTRAIT-PAINTING.

B. P., Lenox, Mass.—(1) For the complexion of a lady or a child, preference should be given to the most tender tints, broken with pearly grays, softened into shades laid as a ground for a transparent glaze. The following tints may be used, the White predominating in each case: White, Naples Yellow and Rose Madder; the same toned with Ultramarine; White, Raw Sienna, and Rose Madder; White, Naples Yellow, and Indian Red; White and Rose Madder; White, Rose Madder and Light Red; White, Light Red and Emerald Green. (2) The lines of all the features should be softened into the gradation by which the features are relieved, by the action of the brush sweeping beyond their respective limits, so that the relieving gradation or shade be seen through the color carried over the line. (3) To represent linen, you may use Ivory Black or Blue Black and White, slightly warmed with Umber in the markings, and forced yet further with Yellow, or a little Red where it approaches the skin or receives warm reflection.

PROTEUS.—As a general rule, it may be stated that the background immediately round the head should be lower in tone than the half-tints of the face, and lighter than the shades, to give air and space—to disengage the head. A perfectly flat and unbroken tint may be employed for the relief of a portrait with the best effect; but, in general practice, this is to be avoided by the student, for whom the safest method will be to relieve his heads by a background so broken up as to throw off, with various degrees of force, the parts opposed to it. This refers only to portions placed in opposition. In dark backgrounds, very often, the tone is reduced even to the depth of the hair.

SUBSCRIBER, Albany, N. Y.—In portrait-painting a black bonnet does not contrast so well with the black-haired type as with the light, yet it may produce a good effect, and receive, with advantage, trimming of white, red, pink, orange and yellow. With a white bonnet, for brunettes, preference should be given to trimmings of red, pink, orange and yellow, rather than blue. Bonnets of pink, red and cerise are suitable for brunettes, when the hair separates the bonnet as much as possible from the complexion. With the red bonnet white feathers accord very well; with the pink, white flowers, with abundance of leaves, are effective. A yellow bonnet suits a brunette very well, and receives advantageously violet or blue trimmings; the hair must always interpose between the complexion and the head-dress.

BRONZING PLASTER CASTS.

SIR: I made some plaster casts from clay models and they came out somewhat soiled. I thought of painting them in imitation of bronze (which may hardly be legitimate art, but it was my best way out of the trouble, as the models had been spoiled). What kind of paint should be used, what colors, and how applied to secure the best effect?

C. H., Wilmington, O.

Your best way out of the dilemma is to paint the casts a warm gray tone, such as is seen in many public museums, although you may also bronze them without destroying their artistic value, if you should prefer to do so. The colors used for painting a cast gray are white, a very little ivory black, raw umber, yellow ochre and light red. Mix these with oil and put the color on with a large flat bristle brush, smoothing the brush-marks afterward with an old-fashioned blender, or a soft sable brush. Do not, on any account, varnish the cast after it has been thus painted. The bronzing process is very simple. You have only to write to F. W. Devoe & Co., New York, or any others of the art dealers who advertise in the magazine, for a good preparation of bronze paint. It can be procured in three tones—greenish bronze, yellow bronze, or dark copper bronze. Directions accompany each package.

ABOUT A PICTURE BY CASADO.

M. M. G., Philadelphia, writes: "Can you tell me anything about the Spanish artist Don Jose Casado, whose picture 'King Ramirez' is reproduced in the March number of Harper's Magazine? Also if the picture represents any event in history?" We know no more about the artist than what is told in the article. The actual title of the picture is "La Campana de Huesca" ("The Bell of Huesca"). The King Ramirez was the second of that name, of Aragon (A. D. 1090-1147). A writer in *American Notes and Queries* relates as follows the incident which furnishes the motive for the painting: "Ramirez had taken monastic vows, but on the death of his brother Alfonso I. (A. D. 1134) was released by Papal dispensation, succeeded to the throne and married. The Prince of Castile, Alphonso VII., made war on the new monarch, with the connivance of the disaffected nobles and merchants of Aragon. Ramirez, driven to his castle of Mondus for refuge, sent to seek advice from the abbot of the monastery of San Ponce de Tomeras. The latter simply took the messenger into the cloister garden, and for all answer, cut off the heads of the tallest flowers and weeds with a sickle. Ramirez took the hint, as indeed any one familiar with the story

of Tarquin might readily have done. He summoned the Cortes of Huesca to his castle, and told them he intended to construct a bell so sonorous that it should be heard all over Aragon. Soon after he was enabled to keep his word. He imprisoned many of the most influential of the nobles of Aragon, and decapitated fifteen of them at Huesca. The remainder he caused to be brought to his palace, and the picture shows him at the moment when, accompanied by his favorite dog, he pointed out to the court his metaphorical bell, the beheaded ring-leaders, with the head of the arch-rebel dangling from the bell-rope. After concluding peace with Alfonso, he inaugurated various successful reforms, abdicated in favor of his two-year-old daughter, Petronila, in A. D. 1137, resumed his monastic vows and died ten years later, in the cloister of San Pedro, in Huesca."

ETCHING ON CHINA.

B. I., Cleveland, O.—The acid to be used for etching on china and earthenware is the same as that used for etching on glass—viz., hydrofluoric acid. When fluor spar is gently heated with sulphuric acid in a lead or tin capsule, hydrofluoric acid is disengaged; this has the property of etching glass; and it is this acid we use for etching upon china. There are two methods of using the acid. One is by means of the vapor produced by placing fluor spar in a shallow vessel and pouring sulphuric acid upon it until the spar is covered. The action of the acid upon the spar produces hydrofluoric acid in vapor. The article to be etched, when prepared, is placed over this vessel, face or etched side downward, and the vapor (which is the acid) condenses upon the etching and gradually eats away or corrodes the parts left exposed to its action. The vessel with the acid in will, of course, require to be covered with cloth or wrapping, so as to prevent the fumes being wasted. The etching will have to be taken up and washed with pure water occasionally, to see how the acid is doing its work, and whether it has eaten deep enough or if the ground is breaking up or standing firm. There is no absolutely safe guide in this case as to the strength of the acid. That will depend upon the strength of the sulphuric acid and the hardness or otherwise of the fluor spar, some having a greater quantity of foreign matter incorporated with it than others; consequently, the strength of the acid will vary, and this is why it is so important to examine the work frequently.

The other method of using the acid, is to immerse the article in the hydrofluoric acid. For flat articles, such as tiles and plaques, the best plan will be to have an acid "well" of ordinary pine, a simple square frame, having a square or sunk "well" in the centre, which, for flat articles, may be about three inches deep. This should be strongly made, and then coated inside with three or four coats of Japan black, and when this is dry it should be again coated with the black, and then covered all over with thin calico while the black is wet.

SUNDRY QUERIES ANSWERED.

S. D. L., Washington, D. C.—We regret that lack of space prevents us from granting your request.

C. E. F.—None of the "old masters," so far as we know, made a specialty of "Egyptian and Roman ruins."

C., Christiansburgh, Ky.—With your limited art knowledge, you can hardly hope to sell the fruit and flower studies made during the summer. We know of no market for such.

D. H. L., Dixon, Ill.—(1) Mrs. Young's Agency, 23 Union Square, New York, has provided positions for many teachers of art. (2) At present, we have all the studies we need.

F. T., Boston.—A colorless size may be made (for those who object to the yellow tint of glue size) by stewing down old white kid gloves in a little water; when they are quite reduced to a pulp, strain the water, which should be strong enough to become a jelly when cold; use warm, and go over every part of the screen quickly and carefully; you should varnish in a warm room.

F. G. L., Brooklyn.—You have probably used too much flux or applied too thickly some color that should be thinly used. Another firing would be pretty certain to cause more blistering and cracking, and thus aggravate the evil. The only thing you can do is to send the piece to a decorator and have the color all removed, and then paint it over again from the beginning.

READER, Fort Scott, Kan.—If it is not feasible to use parquet flooring, and your floor is very unsatisfactory, have the boards planed down one quarter of an inch, and covered all over with narrow oaken or well-seasoned pine planks of that thickness and three or four inches in width, fitted with extremest nicety.

S., SUBSCRIBER, Troy; B. T. S., Chicago; LEMAN J., and others.—We must respectfully decline to give information by mail. To this rule we can make no exception, unless the correspondent desires us to hand the letter to an expert, who will supply drawings and samples of colors in consideration of receiving a professional fee. Whatever information of *general interest* we can impart through these columns we cheerfully give without charge. But it is too much for correspondents to expect us to write to them personally and give expert opinions for their individual benefit, which we must not publish.

C. M. S., Newton, Conn.—(1) The term "still life" indicates a painting which represents one or more inanimate objects, such as vases, drapery, fruit, vegetables, fish, game, etc. Growing flowers can hardly come under the head of "still life" subjects, though a vase of cut flowers, composed with drapery and other accessories, may legitimately be so classed. Flowers painted from nature in the open air are called flower studies. (2) The rough side of crayon and charcoal is the one intended for use; the same rule applies to drawing paper, unless intended for pen-and-ink work, when the smooth surface should be selected.

SUBSCRIBER, Newark, N. J.—There are two editions of *Les Lettres et les Arts*, a French edition, with the letter-press in French, and an English edition—called *Art and Letters*—with the original letter-press translated. In other respects the two editions of this sumptuously illustrated magazine are the same. Both are printed in Paris and imported into this country exclusively by Charles Scribner's Sons, 743 and 745 Broadway, whom you should address for further particulars.

SUBSCRIBER, Provo City, Utah.—(1) In regard to your contemplated art studies, we should say that your best plan would be to study drawing from the cast and from life in some of the good art schools in New York until you are proficient in these most necessary preliminary branches. After that go to Paris and study there for as long a time as you can afford. Some of our best artists and portrait painters have spent from five to ten years abroad improving themselves in the technique of painting. You say you have taken no instruction whatever, therefore, no matter how good your talent for likenesses and composition may be, it will have no real artistic value, unless you take the trouble to study and practise patiently the rudiments of your art. (2) A copy has never the value of an original, and a picture painted from an engraving is worth still less as a work of art, even though well executed, as you say your work always is.

J. A. W., Cedar Rapids, Mich.—(1) None of the Japanese books on the study and decorative management of flowers has been translated. The article on the subject in *The Art Amateur*, so far as we know, is the only one of the kind. (2) The most important books on Oriental porcelains and pottery are French, although some of them have been translated into English. Audsley's work—a very elaborate and costly publication, with exquisite colored plates—is in English. Gonse's "*L'Art Japonais*" and "*L'Art Chinois*" have been issued in a cheap form (about \$1 each), as well as in their more costly original shape. Jacquemart's "*Ceramic Art*" a valuable work, although somewhat out of date, is to be had both in French and in English. Garnier's "*Histoire de la Ceramique*" has not been translated, neither has Julien's learned and technical work on Chinese and Japanese ceramic art. Scribner and Welford, 743 Broadway, or Bonaventure, 2 Barclay Street, will give you the prices of these publications.

BUREAU OF HOME DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of *The Art Amateur* with the best practical assistance in house decoration, upon the following terms, *payable in advance*:

Furnishing sample colors for exterior painting of a house, \$5.

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Furnishing sample colors for tinting cornice and ceiling, and patterns of paper hangings for frieze and wall, with samples of proper materials for window draperies and portières, and sample of carpet, where rugs are not used, with full directions as to arrangements, \$10 per room.

For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

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carpets, ornaments and bric-à-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

In such cases we will, as far as possible, send patterns and samples, with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.

BUREAU OF ART CRITICISM AND INFORMATION.

The Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of *The Art Amateur* to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings..... \$3.00

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N.B.—No more than six paintings are to be sent at one time.

All risks must be assumed and all transportation charges must be paid by the senders.

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More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of *The Art Amateur*. In writing, a stamp should be enclosed.

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